

CD 2001--100

University of Toronto

Faculty of Music



Electroacoustic Music

Walter Hall

2pm

Sunday, November 4, 2001

601--100603

Program

Noise? (2001) **Abigail Richardson**

Ouroboros (1999) **Dennis Patrick**

Purgatory (2001) **Andrew Staniland**
for invisible string quartet and urban environments

Blow (1996) **Scott Wilson**

INTERMISSION

Quartets (1994) **Gustav Ciamaga**

Konvolut-a (2001) **David Ogborn**

The Idea of Canada (1992) **Christos Hatzis**
Counterpoint: Je suis moitié moitié
Stories that bind

Noise? (2001)

Abigail Richardson

Noise? uses everyday urban sounds that one would usually classify as noise, and attempts to transform them into music. The source of the original material is city sounds, such as subways, streetcars, traffic, wind chimes, and glass breaking. These sounds were often pulled towards a particular scale such as whole tone or pentatonic. This piece starts out with layers of traffic, which, when pulled towards certain harmonies, create a sort of lush city soundscape. This texture lightens and ascends but is joined by squealing brakes, followed by a pause and a "crash". This "crash" changes the perspective of the piece, creating a sudden shift of intensity away from the non-obtrusive traffic sounds. This gives way to a different soundworld with no traffic, but rather memories of the former world: bent car horns and broken glass. The piece changes back to the more objective point of view (like the opening) but with public transportation rather than traffic. This new texture is slightly different than the beginning as it is combined with wind chimes but builds up to a climax with yet another crash. The bent car horns return and finally bend downwards for the first and last time.

Abigail Richardson was born in Oxford, England in 1976 and moved to Canada as a child. She received her Bachelor of Music from the University of Calgary in 1998, and has recently completed her Master of Music, in Composition, at the University of Toronto. She has studied composition with Allan Gordon Bell, Chan Ka Nin, Gary Kulesha, and electroacoustic composition with Christos Hatzis. Abigail is currently in the doctoral program at the University of Toronto. She has written a variety of works including an opera excerpt that was performed by the University of Toronto Opera Division, and three choral pieces that were performed by the Orpheus Choir of Toronto.

Ouroboros (1999)

Dennis Patrick

Ouroboros uses algorithmically generated material. Sustained sounds are contrasted with animated rhythmic sequences.

Dennis Patrick directs the University of Toronto's Electro-acoustic Music Studio (UTEMS) and is a member of the Theory and Composition Division of the Faculty of Music.

Purgatory (2001)

Andrew Staniland

-for invisible string quartet and urban environments

The source material is comprised of recordings two sources:

- 1) urban noise: the Toronto subway at St George Station, lunch time at Harveys restaurant on Yonge and Bloor, traffic, and
- 2) string samples collected specifically for this work.

Andrew Staniland began his formal studies in jazz at Grant MacEwan College in Edmonton Alberta, and went on to study classical guitar and composition at the University of Lethbridge. While primarily an aspiring concert music writer, Andrew is active as an arranger, and has written music for film. His recent work "13 Images" was awarded second prize in the vocal category at the 2001 SOCAN competition.

Andrew is currently completing a masters degree at the University of Toronto, studying composition with Gary Kulesha, and electro-acoustic music with Christos Hatzis.

Blow (1996)

Scott Wilson

Blow is a piece about changing perspectives, shifting meanings, thinking about sound in natural, aestheticized, and mediated ways. Distortion, sudden shifts in texture, contrasts of dynamic and static movement all attempt to undermine any one understanding. Hopefully beautiful, probably ugly, partly confusing, maybe even funny. After some time for reflection I can still say that I like the piece, although I am nagged by a lingering feeling that I have yet to come up with a suitable program note...

Scott Wilson (1969-) was born in Vancouver, Canada, and is a composer and performer who has worked in a variety of genres, including music for orchestra, chamber ensembles, dance, film, tape, and interactive computer systems. He has studied in Canada and the United States, and his teachers have included Barry Truax, Owen Underhill, Anthony Braxton, Alvin Lucier, and Ron Kuivila. His works have been presented internationally, with notable performances in France, Holland, Belgium, Germany, New Zealand, the United States, and Canada. His work *Come to me from Krete...* won first prize in the Godfrey Ridout Category of the 1999 SOCAN Competition. He was a founding member of the new music group Ensemble Symposium, and is a past president of Vancouver Pro Musica. In 2000/2001 he was a guest artist at the Institute for Music and Acoustics at Center for Art and Media (ZKM) in Karlsruhe, Germany, and toured several countries in Europe giving performances of his electroacoustic work *Müllmusik*. He currently lives in Toronto, where he is pursuing a doctoral degree.

Quartets (1994)

Gustav Ciamaga

Quartets is comprised of 4 contrasting inventions, each 'orchestrated' for different ensembles of 4 synthesizer voices. The prevailing textures are rhythmic and contrapuntal; the harmonic procedures develop and expand classical strategies. **Quartets** is dedicated to Nigel Morgan.

Gustav Ciamaga has been active in electroacoustic music since the late 1950's. His recent compositions draw extensively upon microcomputer technology as an aid to composition and sound synthesis.

Konvolut-a (2001)

David Ogborn

Konvolut-a is constructed entirely out of numerous estranged fragments of commercial recordings - all distorted in various ways so as to give them second lives as allegories. The title is taken from that given to the various chapters, or folders

(Konvoluten) of Walter Benjamin's *Passagenwerk* - a project itself made almost entirely of quotations.

David Ogborn is a graduate student in the composition department at the University of Toronto. He has studied with Michael Matthews, David Scott, and Christos Hatzis. In addition to composing and performing, research interests include the development of computer audio applications, and philosophical aesthetics.

The Idea of Canada (1992)

Christos Hatzis

The Idea of Canada (1992) is a 37 minute radio piece that was commissioned as part of a series of broadcasts commemorating the 60th anniversary of Glenn Gould's birth and the 10th anniversary of his death. Conceived by CBC producer Steve Wadhams, speech and music are combined as equal partners, each enhancing the effect of the other. The words are the voices of Canadians, speaking from the heart about what Canada means to them. The music complements and comments on these thoughts and is often actually derived from them using the pitch, rhythm and timbre of the spoken word. All this is supplemented by an aural backdrop drawn from the sounds of the Canadian landscape. One particularly effective innovation is a technique which allows the spoken word to turn itself into music by triggering its own distinctive 'sound shadow', giving the speech a haunting and compelling quality.

Born in Greece, educated in the United States and a Canadian citizen since 1985, **Christos Hatzis** is "one of Canada's most important composers" (International Musician). His eclectic and powerful music has captivated audiences all over the world, has a loyal following in several countries in North America and Europe and has been awarded several coveted Canadian and international awards like the Jean A. Chalmers National Music Award, Jules Leger Prize for chamber music and the Prix Italia. He has been receiving commissions and

requests for new works from some of Canada's and the world's best-known soloists and ensembles such as the Tafelmusik Baroque Orchestra, percussionists Evelyn Glennie, Beverley Johnston and NEXUS, soprano Patricia Rosario and the English Chamber Choir and flutist Patrick Gallois among others. His chamber music is constantly on tour by such groups as the St. Lawrence String Quartet and the Gryphon Trio. Recent and upcoming recordings include *The Byzantine Legacy* with the English Chamber Choir (Sony Classical, Greece) which features his choral/instrumental work *Heirmos*, a soon to be released double CD of his choral and Inuit-inspired music (CBC Records), and a CD of his two string quartets performed by the St. Lawrence String Quartet (EMI Classical). Upcoming projects also include a collaboration with the renown New York-based Pilobolus Dance Theatre and the St. Lawrence String Quartet which will tour internationally during the 2002-03 season. Besides composing, Christos teaches full-time as an Associate Professor at the Faculty of Music, University of Toronto and writes about contemporary music and its relationship to today's and tomorrow's societies. Most of his writings, extensive information about the composer and a constantly updated list of upcoming performances, recordings, broadcasts and other events involving his music are posted on the internet at www.hatzis.com. Christos Hatzis lives in Toronto with his wife, percussionist Beverley Johnston, and his daughter Maria